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Concert: Wind Symphony

Ithaca College Wind Symphony

Benjamin Rochford

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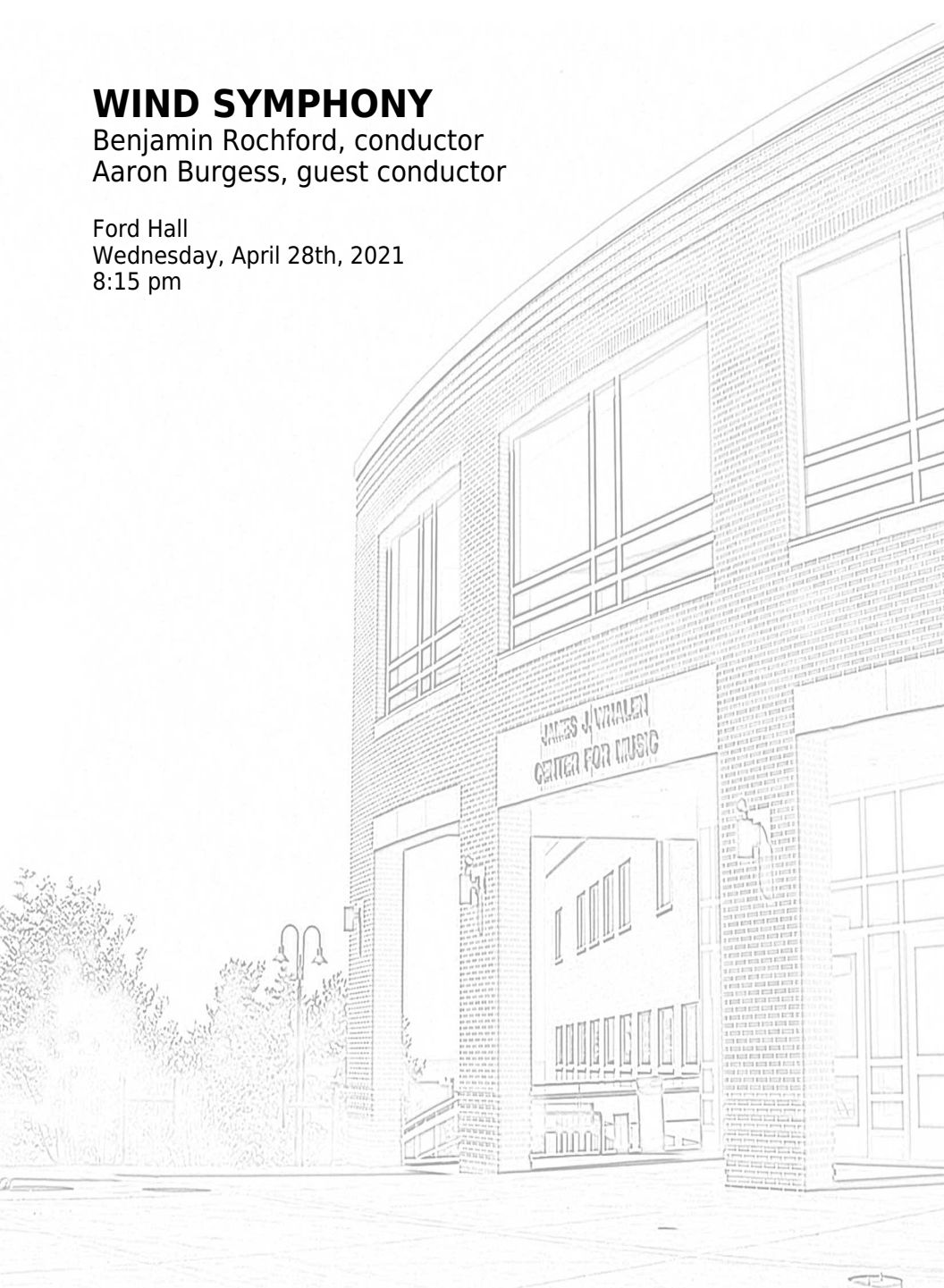
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WIND SYMPHONY

Benjamin Rochford, conductor
Aaron Burgess, guest conductor

Ford Hall
Wednesday, April 28th, 2021
8:15 pm



ITHACA COLLEGE

School of Music

Program

Festal Scenes

Yasuhide Ito
(b. 1960)

Shadows Ablaze

Kathryn Salfelder
(b. 1987)

A Hymn for Peace

Kevin Day
(b. 1996)

The Stars and Stripes Forever

Aaron Burgess, Guest Conductor

John Philip Sousa
(1854-1932)

Rosters

Flute

Kellen Ko
Madison Mitchell,
piccolo
Rosalind Sanders

Oboe

Katherine Moore

Clarinet

Emily Austin
Jenna Beaudoin, bass
Alec Chasin, bass
Meghan Siergiey,
e-flat
Grace Waterman
Zach Yip

Bassoon

Livia Fallon
Samuel Schorer

Saxophone

Marissa Kane,
soprano, alto
Alex Kelsey, baritone
Dani MacKenzi, alto
Jack Scheifer, tenor

Horn

Monica Cilley
Bailey Mack

Trumpet

Matt Gallego
Jay Healy
Amy Heil
Nathalie Mejia
Nathaniel Oczkowski
Annika Sjostedt

Trombone

Aiden Bradley
Kurt Eide
Gabe Leardi

Euphonium

Jack Goodenough
Rosemary Hoitt

Tuba

Jon Aldave

Piano

Sungmin Kim

Percussion

Michael Avanesian
Ethan Cowburn
Leah Gardner
Kurt Meidenbauer
Ethan Pinckert,
timpani

Program Notes

Festal Scenes

Festal Scenes was composed from four folk songs from the Aomori Prefecture of Japan: *Jongara-jamisen*, *Hohai-bushi*, *Trugaru-aiya-bushi*, and *Nebuta-festival*. Ito was inspired to write the piece after receiving a letter from a wandering philosophical friend in Shanghai, who said “everything seems like Paradise blooming all together. Life is a festival, indeed.” *Festal Scenes* was commissioned by the Ominato Band of the Japan Maritime Self Defense Force. It received its premiere performance in Japan under Shoji Iwashita.

Shadows Ablaze

Shadows Ablaze was composed following a six-month study of exclusively 15th-century Franco-Flemish and Italian repertoire. Salfelder was captivated by the music of Johannes Ockeghem (c. 1420-1497) for its memorable lyricism and contrapuntal craft. Ockeghem’s three-voice chanson, “D’un autre amer,” is the foundation of *Shadows Ablaze*. When quoting a respected composer’s work, it is tempting to put his music on a pedestal, to glorify it in the context of one’s own new and “lesser” music. Here, the three

glockenspiels capture this ideal, illuminating fragments of Ockeghem's song in its original, unaltered form. However, the surrounding "new" music is also the "old" chanson, now deconstructed: the tenor reharmonized as the opening low brass chorale, the superius voice inverted and transformed into a descant, and the contratenor re-rhythmicized into woodwind flourishes. These shadows of the chanson – while each traceable to the source – no longer revere their original composer, but rather assume their own identities, permeating every bar of the work.

A Hymn for Peace

Keven Day wrote the following description of *A Hymn for Peace*: "I wrote the composition during a very difficult time in my life. I was battling severe mental health issues, was struggling in university, and at that time, my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances, they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them. *A Hymn for Peace* is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimately, give you peace. There is light at the end of the tunnel."

The Stars and Stripes Forever

With the possible exception of "The Star Spangled Banner," no musical composition has done more to arouse the patriotic spirit of America than *The Stars and Stripes Forever*, Sousa's most beloved composition. Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in Philadelphia on May 14, 1897. The composition was actually born of homesickness, as Sousa freely told interviews, and some of the melodic lines were conceived while he was still in Europe.

-Program note from score

The IC Bands extend a very special thanks to...

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